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АРИАДНЪ МАРШНЕРЪ.

Variations

sur le thème du chant russe

„КОРОВОТЧКА“

pour Piano

par

Alexandre Tschesnokoff.

Op. 4.

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Вариации

Variations

на тему русской народной песни „КОРОВОЧКА“

sur le thème du chant russe „KOROVOTCHKA“

Thème.
Moderato.

ALEXANDRE TSCHESNOKOFF. Op. 4.

Piano.

Var. I.
Andante.

Var. II.
Moderato.

The musical score is written for piano and bass. The key signature has two flats (B-flat major), and the time signature is 12/4. The tempo is marked 'Moderato'. The score is divided into five systems, each with a piano (p) and bass (b) staff. The piano part is characterized by complex, often arpeggiated chords, while the bass part provides a steady accompaniment of eighth notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The piece concludes with a final chord in the piano part.

Var. III.
Allegro.

5

8

f

8

f *p* *mf*

8

f *f* *f* *marc.* *rit.*

8

mf

8

cresc. *ff*

Var. IV.
Moderato.

p

f

mf cresc. *ff*

dim. *p*

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is highly technical, featuring rapid sixteenth-note passages, often beamed in groups of four or eight, and frequent use of slurs and ties. Dynamic markings include *f dim.* (first system), *f* (second system), and *p* (third system). The piece concludes with a final cadence in the fifth system.

f poco a poco accel.

f

string.

cresc. marcato e rit.

ff

a tempo

pp

rit. p

The musical score consists of five systems of staves. The first system shows a piano introduction with a 'poco a poco accel.' marking and a forte 'f' dynamic. The second system includes a 'string.' marking. The third system continues the melodic and harmonic development. The fourth system features a 'cresc. marcato e rit.' marking, leading to a fortissimo 'ff' section. The fifth system begins with 'a tempo' and 'pp' (pianissimo), followed by a 'rit. p' (ritardando piano) marking. The notation includes numerous triplets, complex chords, and various articulations.

Var. VI.
Presto.

The musical score for Var. VI, Presto, is written in 6/8 time and consists of five systems of piano accompaniment. The key signature is one flat (B-flat). The score features a variety of piano textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The tempo is marked *Presto*. The score concludes with a *rit.* (ritardando) marking followed by *a tempo ff* (allegro fortissimo).

mf

p

f

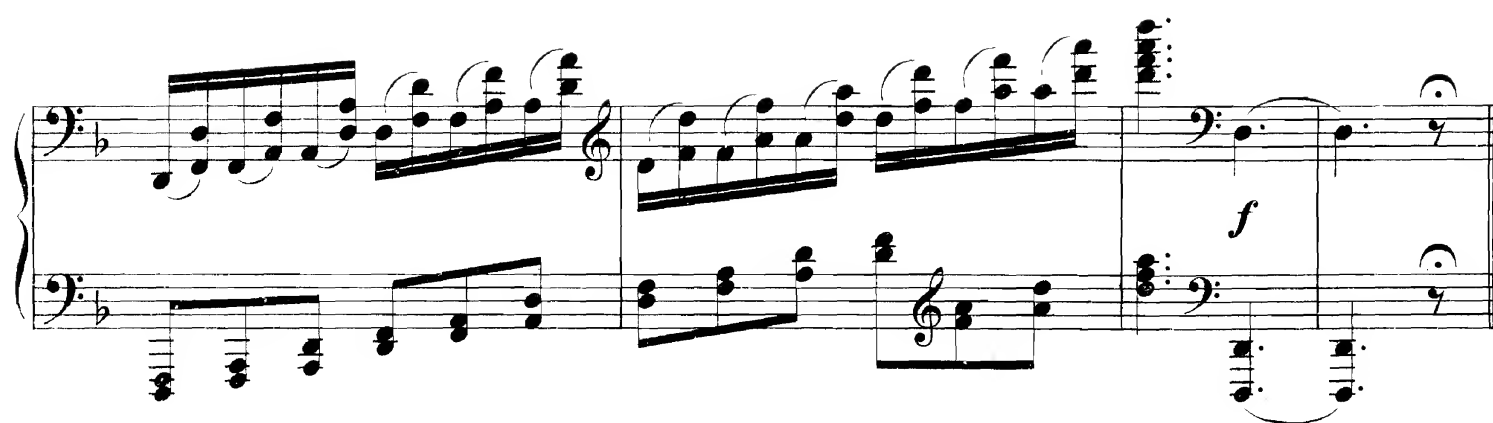
p

f

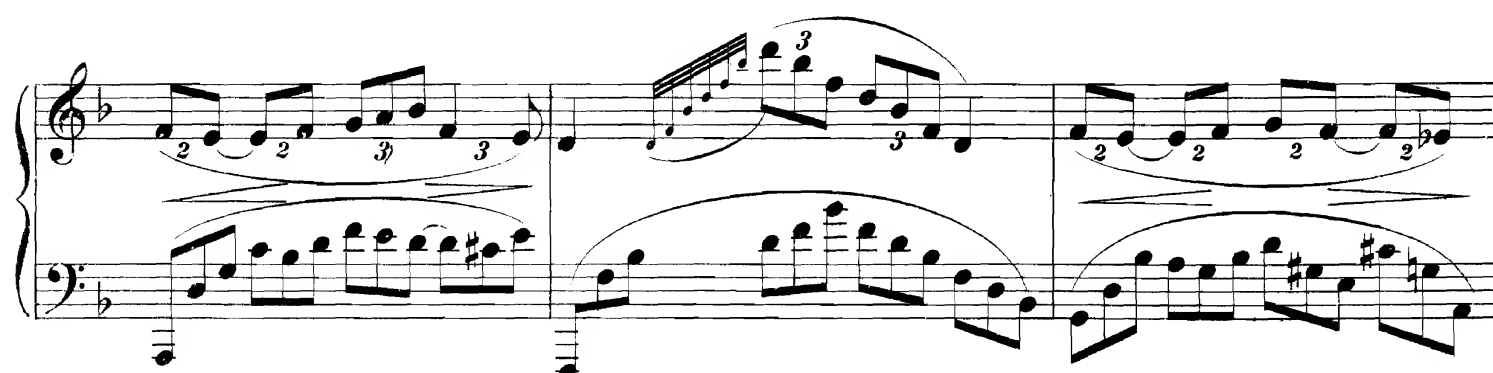
p

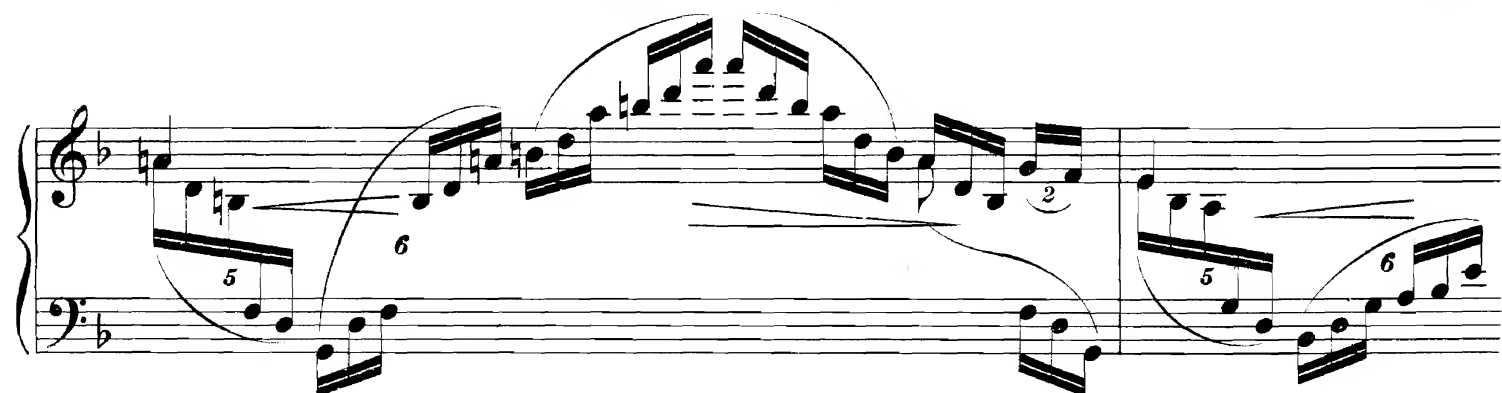
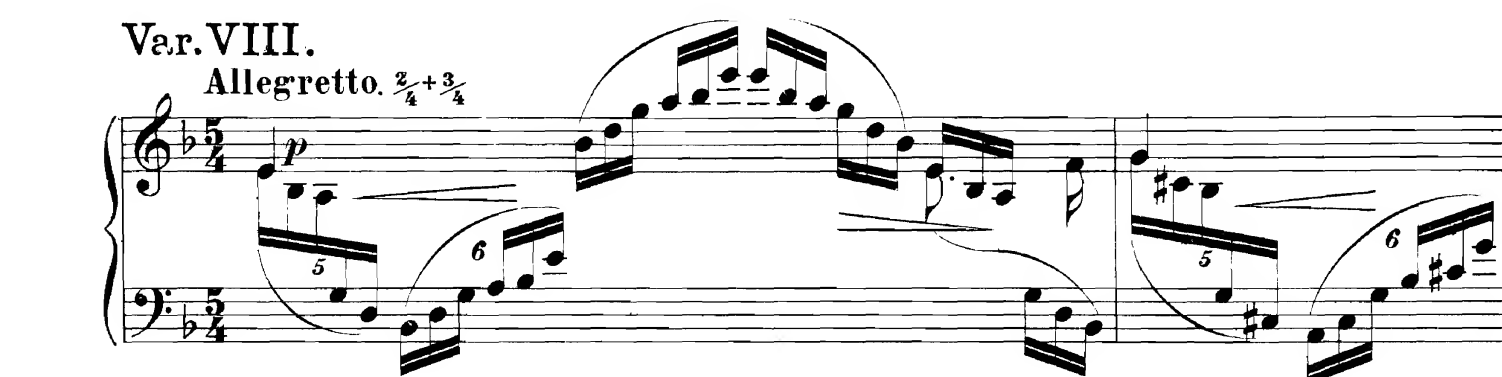
rit. *a tempo ff*

This musical score is for a piano piece, page 11, measures 32-36. The key signature is one flat (B-flat major or D minor). The score is written for piano (p) and features complex, rapid passages in both the treble and bass staves. The notation includes many beamed sixteenth and thirty-second notes, as well as chords and arpeggios. The dynamics range from piano (p) to fortissimo (ff). The score is divided into five systems, each with two staves. The first system (measures 32-34) shows a dense texture of chords and moving lines. The second system (measures 35-37) continues the rapid movement. The third system (measures 38-40) features a piano (p) dynamic marking. The fourth system (measures 41-43) includes a fortissimo (ff) dynamic marking and a repeat sign. The fifth system (measures 44-46) concludes the page with a final chord and a repeat sign.



Var. VII.
Adagio.



**Var. VIII.**Allegretto. $\frac{2}{4} + \frac{3}{4}$ 

This page contains five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes complex melodic lines with many sixteenth and thirty-second notes, often grouped in beams. Fingerings are indicated by numbers 5 and 6. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). The piece concludes with a double bar line at the end of the fifth system.

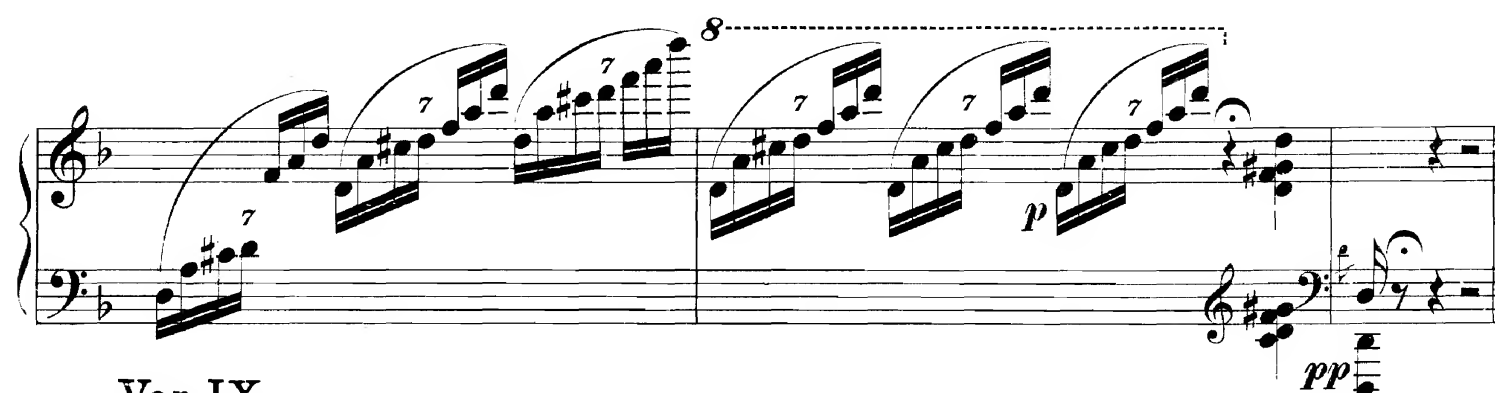
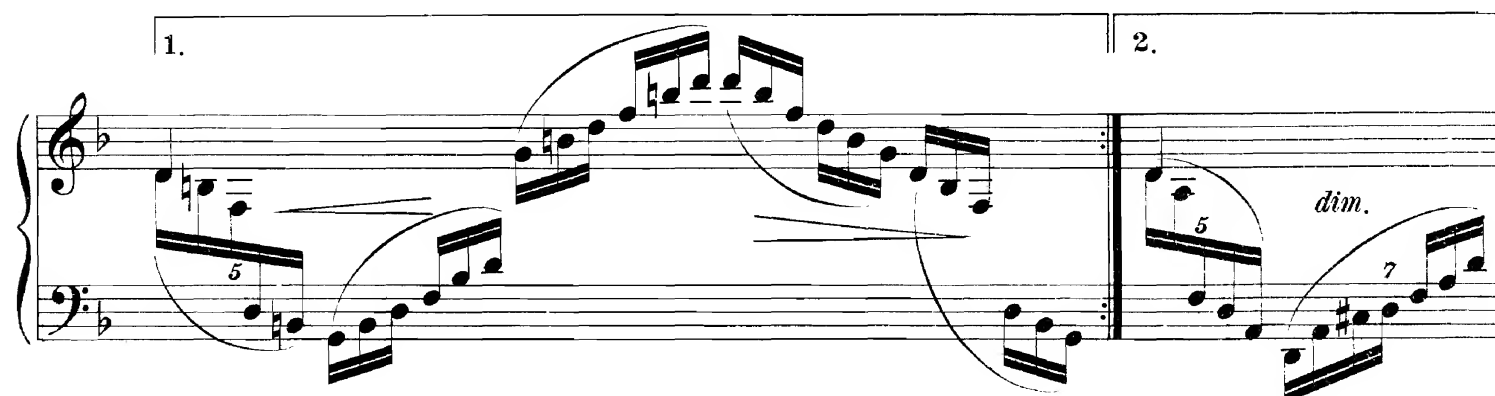
System 1: Treble clef has a melodic line with a slur and a fermata. Bass clef has a line with a slur and a fermata. Fingerings 5 and 6 are indicated.

System 2: Treble clef has a melodic line with a slur and a fermata. Bass clef has a line with a slur and a fermata. Fingerings 5 and 6 are indicated. A *p* marking is present. A *cresc.* marking is present.

System 3: Treble clef has a melodic line with a slur and a fermata. Bass clef has a line with a slur and a fermata. Fingerings 5 and 6 are indicated.

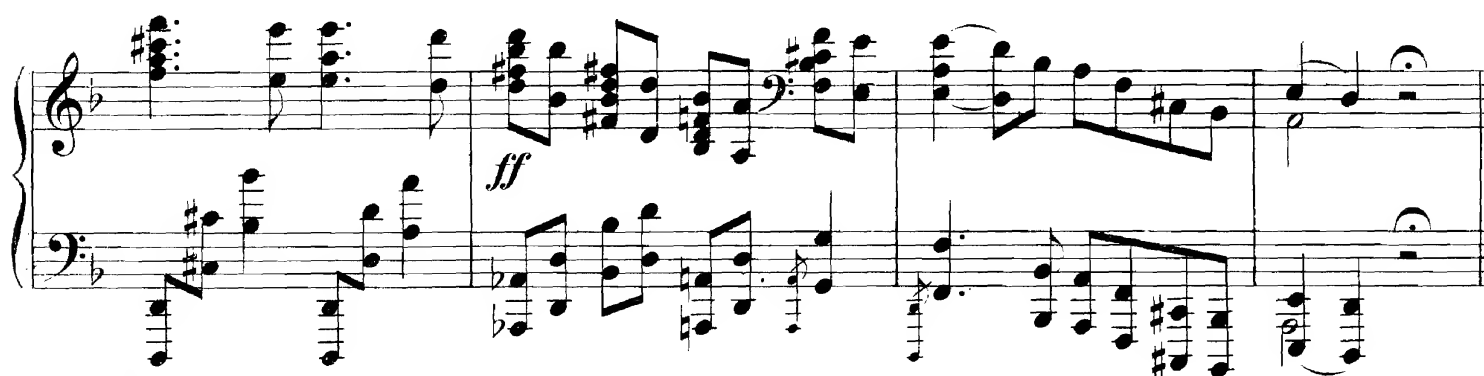
System 4: Treble clef has a melodic line with a slur and a fermata. Bass clef has a line with a slur and a fermata. Fingerings 5 and 6 are indicated. A *dim.* marking is present.

System 5: Treble clef has a melodic line with a slur and a fermata. Bass clef has a line with a slur and a fermata. Fingerings 5 and 6 are indicated. A *p* marking is present.

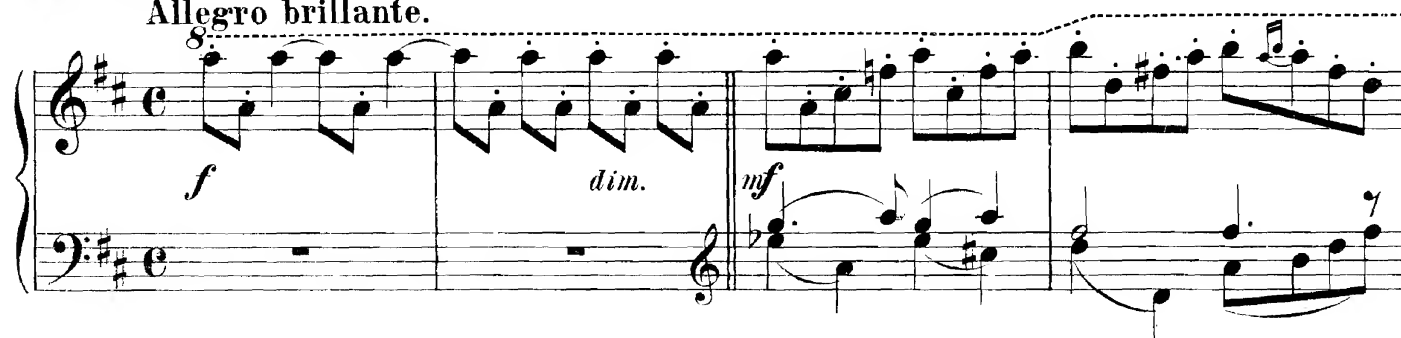


Var. IX.
Allegro.





Var. X.
Allegro brillante.



8

cresc.

8

8

mf a tem.

8

8

dim. poco

8

a poco acce - le - ran - do

Allegro.

8

ff p sf p sf cresc.

8

sf dim.

8

p

8

dim. p

Var. XI.
Andante.

mf

Var. XII.
Adagio.

f

8

a tempo

Andante.

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clef). The tempo is marked "Andante." and the key signature has one sharp (F#). The first system begins with a piano (*p*) dynamic. The right hand plays a continuous, intricate melody with frequent beaming of sixteenth and thirty-second notes. The left hand plays chords and moving lines. The second system includes fingerings (1, 2) and articulation marks. The third system features a piano fortissimo (*pff*) dynamic. The fourth system continues the complex melodic development in the right hand. The fifth system concludes with a first ending bracket labeled "1." The score is densely notated with many accidentals and dynamic markings.

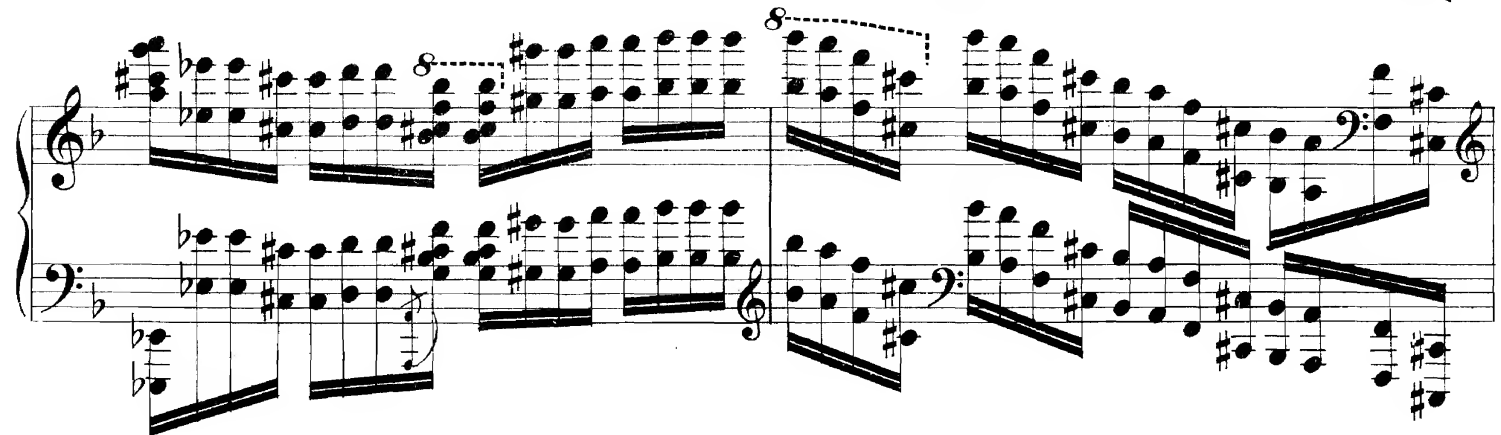
2.

f

8

8

8



This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. It is a two-staff score, with the upper staff for piano (p) and the lower staff for celesta (c). The tempo is marked 'a tempo' at the beginning. The key signature is one flat (B-flat major or D minor). The score is divided into four systems. The first system includes a forte (f) dynamic marking and a 'dim.' (diminuendo) instruction. The second system includes a mezzo-forte (mf) dynamic marking and a 'cresc.' (crescendo) instruction. The third system includes a 'rit.' (ritardando) instruction. The fourth system includes an 'Agitato.' (agitato) instruction and a forte (f) dynamic marking. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

Compositions russes pour Piano à 2 mains.

		R. C.			R. C.
Aklmenko, Th.	Op. 23. Cinq Préludes:		Conus, G.	Op. 31. Huit morceaux:	
"	N ^o 1. Conte fantastique	—40	"	" " N ^o 5. Berceuse	—30
"	" 2. Berceuse	—80	"	" " " 6. Jeu de course	—30
"	" 3. Songe d'enfant	—80	"	" " " 7. Mélodie	—30
"	" 4. Songe d'une mère	—20	"	" " " 8. Regrets	—80
"	" 5. Le réveil	—40	Cui, C.	Op. 64. 25 Préludes	3 50
"	Op. 26. Réminiscence. Mazurka	—50	Czerny, Ch.	Op. 92. Toccate. Edition redigée par	
"	" 27: N ^o 1. Caprice de la mer	—60		H. Pachulski	—50
"	" " 2. Marionnette	—20	Gilaieff, N.	Op. 1. Deux morceaux: N^o 1. Prélude.	
"	" " 3. Rêverie	—40	"	N ^o 2. Andante	—50
"	" 28: N ^o 1. Berceuse	—20	"	Op. 3. Trois mélodies élégiaques: N ^o 1.	
"	" " 2. Rêverie	—80	"	C-moll. N ^o 2. G-moll. N ^o 3. Fis-dur	—50
"	" " 3. Petite valse	—80	Glière, R.	Op. 15. Scherzo	—60
"	" 28 ^{bis} . Elégie	—80	"	" 16. Deux morceaux: N ^o 1. Prélude	—80
Amani, N.	Op. 15. Album pour la jeunesse. 12 pièces		"	" " N ^o 2. Romance	—40
	<i>(moyenne difficulté):</i>		"	" 17. Cinq Esquisses. N ^o 1. B-dur. N ^o	
Index:	N^o 1. Dans les rêves. 2. Petite valse. 3. Chan-		"	2. Es-moll. N ^o 3. A-dur. N ^o 4. C-dur.	
	sonnette. 4. En automne. 5. A la leçon de piano		"	N ^o 5. Fis-dur	1 —
	6. Impromptu. 7. Marche des marionnettes		Hanke, H.	Op. 1 N^o 1. Etourdi. Pièce de salon	—30
	8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th.	Op. 4. Trois morceaux: N^o 1. Pré-	
	menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		"	lude (Fis-moll)	—30
Arensky, A.	Op. 67. Arabesques (Suite en 6 N^os)	1 —	"	N ^o 2. Mazurka (E-moll)	—30
"	" 69. Der Blumengarten: N ^o 7. Gavotte. —80		"	" 3. Impromptu (Des-dur)	—50
Bubeck, Th.	Op. 14. Deux morceaux:		Ilynsky, A.	Op. 17. Six morceaux:	
"	N ^o 1. Méditation	—40	"	N ^o 1. Prélude	—30
"	" 2. Intermezzo	—30	"	" 2. Récit intéressant	—20
"	Op. 15. Deux miniatures	—40	"	" 3. Rêverie	—50
Bubeck, Th.	Op. 17. Zwei Klavierstücke:		"	" 4. Menuet	—80
"	N ^o 1. Albumblatt	—20	"	" 5. Chanson pastorale	—30
"	" 2. Moment musical	—40	"	" 6. Mazurka	—50
Bukke, E.	Op. 4. Trois morceaux:		"	Op. 18. Trois morceaux:	
"	N ^o 2. Berceuse	—80	"	N ^o 1. Romance	—60
"	" 3. Un épisode lyrique	—40	"	" 2. Valse	—50
"	Collection de pièces faciles sur des mo-		"	" 3. Nocturne	—50
"	tifs favoris, tirés des opéras et ballets		"	Op. 19. La journée d'une petite fille.	
	russe.		"	24 morceaux pour Piano (difficulté moy-	
N^os:	1. Eugène Onéguine. 2. Les Maccabées. 3. La		"	enne) à l'usage de la jeunesse.	
	pucelle d'Orléans. 4. La Vigne. 5. Le lac des		Cah. I.		
	cygnes. 6. Feramors. 8. Nérone. 9. Mazéppa.		N^os:	1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
	10. Marchand Kalaschnikoff. 11. Nijegorodzi.		"	4. Polka. 5. Mazurka. 6. La tabatière	1 20
	12. Les caprices d'Oxane. 13. Marie de Bour-		Cah. II.		
	gogne. 14. Harold. 15. La Charmeuse. 16. Les		N^os:	7. Marche des mirlitons. 8. Promenade joy-	
	enfants des steppes. 17. Songe sur le Volga.		"	euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
	18. L'infortunée. 19. La belle au bois dormant.		"	11. Le Berger joue. 12. Papillon	1 20
	20. La Dame de Pique. 21. Ruth. 22. Snégou-		Cah. III.		
	rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N^os:	13. Chanson russe. 14. Le jeu de course. 15.	
	Chant de l'amour triomphant. 26. Raphaël. 27.		"	L'orage. 16. Les caprices. 17. Punition. 18. Le	
	Doubrowsky. 28. La princesse lointaine. 30.		"	Pardon.	1 50
	Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.		
	perdu. 35. La tour de Babel à —40		N^os:	19. Rêverie. 20. La vieille bonne. 21. Conte.	
Conus, G.	Op. 19. „Stimmungsbilder“ —40		"	22. Prière. 23. Berceuse. 24. Sommeil	1 50
"	" 25. Huit morceaux pour piano (diffi-		Junker, W.	Op. 30. Première Sonate (Fa-mineur). 1 50	
"	culté moyenne).		"	" 39. Impromptu	—30
"	N ^o 1. Prélude. H-moll	—25	Kastalsky, A.	Aus vergangenen Zeiten. Heft I .	
"	" 2. Chanson simple. E-dur	—25		Inhalt: N ^o 1. China. N ^o 2. Indien. N ^o 3. Aegypten. 1 —	
"	" 3. Mélodie. C-dur	—25	Kopylow, A.	Op. 53. 14 Tableaux musicaux de la	
"	" 4. Regret. F-dur	—25		vie enfantine	2 —
"	" 5. Impatience. D-moll	—25	Korestchenko, A.	Op. 40. 7 Morceaux caractéristi-	
"	" 6. Consolation. D-dur	—25		ques:	
"	" 7. Printemps. B-dur	—25	"	N ^o 1. Prélude	—20
"	" 8. Valse. Fis-dur	—25	"	" 2. Intermezzo	—40
"	Op. 31. Huit morceaux: N^o 1. Harpe		"	" 3. Aveu	—30
"	éolienne —30		"	" 4. Barcarolle	—40
"	" N ^o 2. Compassion	—80	"	" 5. Une page de mes mémoires. —30	
"	" " 3. En rêve	—80	"	" 6. Question douloureuse	—30
"	" " 4. Feuillet d'album	—80	"	" 7. Impromptu	—30

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